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The only serious deficiency in the book is the omission of the Latin text. Even if this is available elsewhere, it would have been a great convenience to have it here, and its inclusion would have made a distinctly valuable addition to an interesting and important work.

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Classical Studies in Honor of Charles Forster Smith. By his Colleagues. University of Wisconsin Studies in Language and Literature, No. 3. Madison, 1919.

In obedience to Cicero's precept, Professor Smith begins to be old young and retires from the routine of teaching in season to leave himself many years of freer, but we trust not less fruitful, activities. His pupils and his colleagues past and present take the occasion, in conformity with a graceful European custom, of dedicating to him a volume of studies. The book opens with a copy of English elegiacs by William Ellery Leonard, which has given me so much of the kind of pleasure that I receive from the best things of Clough that I can hardly speak of it temperately. No apologist for the classics could omit the topic which Jebb in his *Humanism in Education* puts in this form: "When he (the boy) first attains to some appreciation of the best classical poetry and prose he goes through a little Renaissance of his own . . . *ver illud erat.*" But neither in Jebb nor elsewhere shall we easily find so poignant and delicate a description of the first awakening of the literary sense and the first kindling of the imagination by classical poetry as in Mr. Leonard's account of the Wisconsin boy spelling out his first lesson in Vergil's *Eclogues*:

Fresh from a starry sleep on a schoolboy morning of April.

Seeing, as never before, tho oft I'd wandered the hillsides
(After the dogwood in spring, after persimmons in fall),
Feeling as never before, tho oft I'd wandered the valleys
(Summer and winter away—off to the orchards and oaks),
Seeing and feeling, and hearing the Tree as a Being of nature
(Tityrus under the beech, oriole out in the elm).

Tityre, tu patulae recubans sub tegmine fagi:

Tegmine fagi . . . the Tree! *Tegmine fagi* . . . the Bird!

Out of that Tree, as I fancy, have budded all blossoms and creatures,
Flowed all rivers I know, whispered all winds I have heard.

Tityre, lentus in umbra . . . Man's mystical union with Nature,
Man in his sorrow and joy, came to me there "in the shade."

Dulcia linquimus arva . . . the love of the acres we've planted,
Love that is pain when we go, wanderers ever on earth.

Nos patriam fugimus . . . and home and country were dearer

(The we had carolled at school "Country, my country of thee").

Formosam resonare doces Amaryllida silvas

(Bessie with ribbon and braid, oriole out in the elm)

Formosam resonare and sylvan Muse and the reed-pipe!

Magic of dawn on the earth, magic of dawn in the boy!

The note which Mr. Leonard's poem strikes is repeated in the page or two of introduction which President Birge, speaking for non-professional students of the classics, contributes to the volume. Then follow the technical papers, of which I can give only the briefest report.

Professor Hendrickson, a former colleague, discusses Euripides' interpretation of the Herakles myth. He rejects the notion of Wilamowitz and Verrall that Euripides "aimed to discredit the traditional Herakles and to shatter the ideal which he represented." He finds no hint of such satirical and polemic purpose, but he presses *ἄνδρ' ἐσθλόν* in line 1335 to yield a new and rationalistic interpretation of the apotheosis of Herakles analogous to that given by Browning and the Stoics. The trite objection that the play lacks unity Professor Hendrickson meets by the consideration that the action within the palace from Herakles' punishment of Lycus to his slaying of his children is continuous. Iris, messenger of Hera, and Lyssa, madness, appear without, not as the initiators of a new and different action, but as interpreters to the audience of the meaning of the action within. Their appearance is merely a device for telling the audience what they would have inferred for themselves, had they been eyewitnesses of the entire action within the palace. He finds no evidence for Verrall's fancy that the episode of Iris and Lyssa, though visible to the audience, is to the chorus a dream-like vision (a movie inset!). And he declines to defend the unity of the plot by the suggestion of Wilamowitz developed by Verrall that the coming madness of Herakles casts its shadow before, if we may say so, on the first half of the play. The high-flown rhetoric of 565 ff. he seems to think is no more than we expect from "Ercles' vein" and is no symptom of latent megalomania. We do not need this hypothesis to justify Euripides' conduct of the plot. The madness that Hera inflicted upon Herakles is given with the myth which Euripides accepted, and we need not read a systematic, pessimistic philosophy of life into it, though it doubtless does suggest that despair of a divine ordering of the world and the reign of chance and caprice which that lively modernist, Mr. Mencken, finds in Mr. Dreiser, as in all the supreme artists of the world.

Professor Laird collects the evidence for the sources of Herodotus' special interest in Artabazus and interprets it with an ingenuity which my space does not allow me to examine. He does not attempt to name the source of the Artabazus material, but thinks that it is a literary rather than a merely historical document and criticizes the prevailing view that it is drawn from the records of the satraps of Dascyleum.

Professor Smiley's paper on "Seneca and the Stoic Theory of Literary Style" exhibits the general conformity of Seneca's *obiter dicta* on style with earlier Stoic doctrine.

In his paper on "The Plain Style in the Scipionic Circle" Professor Fiske sustains at some length the thesis that "the satires of Lucilius and Horace were written in essential harmony with those rhetorical theories of the plain style which were first popularized at Rome in the Scipionic circle in the period between 155 and 129 B.C. by the two Stoic philosophers Diogenes of Babylon and Panaetius." He collects much interesting material and makes some good suggestions, but the doubt will arise whether, in the fragmentary state of our evidence and the frequent failure of writers to live up to their theories, the "plain style" is a sufficiently unequivocal term to admit of this scientific precision of treatment.

Professor Anderson takes Horace *Odes* i.7.7: *undique decerptam fronti praeponere olivam* to mean "crown the brow of Pallas Athena," and collects the evidence for the coronation of divinities.

Professor Showerman sketches the modern history of Rome from the sack of 1527 and writes eloquently of the stimulus and the appeal of the eternal city to the student's imagination.

Miss Katharine Allen collects the references to Britain in Roman literature from Julius Caesar to Hadrian.

Miss Annie M. Pitman contributes a pretty little essay on Pindar.

Professor Slaughter publishes at last his enthusiastic address on Lucretius, the poet of science.

Professor Westermann draws from the Gemellus letters a description of the life and administration of an Egyptian farm about the end of the first century after Christ.

PAUL SHOREY